1:Opler E-5 (1931-1937)1941
(ca. 1870) NT8 Eastern Apache NT8
Chiricahua

535 784 755 [753] had worked on him. I don't know what made that fellow well. I didn't do it. I just followed D.'s directions. It wasn't I but it was D.'s power that did it. The old man knew what was wrong with S. and how to cure him.

As this story indicates, whenever the dancer gets into difficulty because of his participation, it is to the masked-dancer maker that he must turn. Said one of these shamans, "If a dancer who is working for me gets a pain in his foot, I put a feather on his foot, and it goes away."

535 424 784 [753] The dancer must observe suitable modesty and remember that he is but an instrument of the rite and not its owner:

One man got into trouble from this. He danced three or four times. Then he made his own outfit and carried it on, though he had no right to the ceremony. Soon his baby got sick, and no one could cure her. When she died she made the masked-dancer cry and held her hands outward.

535 424 [126] [123] When I asked a man who had acted as a masked dancer to sketch the designs which had been put upon him, he replied that he was not sure he could do this. Later he refused entirely, saying, "I asked T. if I could draw his masked dancers, and he said, 'You'd better leave those Mountain Spirits alone,' so I can't do it."

The subordinate role of the masked dancer is emphasized in another statement:

If I learned that song without getting the whole ceremony, without having the whole thing turned over to me, if I didn't get it in a spiritual way, it wouldn't do me good. If I painted a man, I might do it in this same way, but it would just make both of us sick. I can pound on the hide and sing the refrain with the chorus, but I shouldn't sing the words of the prayer in the [masked-dancer] song if it isn't mine. The dancer is just in there working for the one who knows the ceremony. I can't tell, just because I danced for him, whether R.'s masked-dancer ceremony is good. He has a good outfit all right.

535 A man must have natural aptitude to become a successful dancer:

According to my understanding about being a masked dancer, it comes like anything else. After you do it once the feeling for it comes to you if you are the right kind for it. I did exactly as I was told, and right from the first time I was almost as good as the best dancer. I ran around that fire all night long. Right from the beginning I was getting better every night. And I was dancing with old-timers. People hardly knew the difference between me and those other dancers.

1:Opler E-5 (1931-1937)1941
(ca. 1870) NT8 Eastern Apache NT8
Chiricahua

231 755 539 It happened at Baharito. We were driving a bunch of wild horses. T. had the gentle horses and some of us younger men were running the wild ones. P.'s horse got his foot in a hole. The horse fell with him. The rope was caught around P.'s knee and he lay like dead with his mouth open when we came up. After the horse fell, it got up and walked a little ways and stood there. I was going to P., but Old T. said, "Get away and don't touch him."[31] So we went away and talked of other things.

T. went to the east side and walked toward him, praying softly to himself. I could not hear what he said. He touched him, kicked him four times under the foot, put pollen in his mouth, and told him to get up. And P. did. T. went back to where the horse fell and got dirt from four tracks and put it in P.'s mouth. Then he got saliva from the mouth of the horse and put it all over P.'s clothes.

231 755 533 539 [126] In recording ceremonial songs, the details of another horse ceremony were learned:

This is R.'s horse ceremonial song. We were driving horses to Whitetail where we were going to brand them. This happened at Whitetail Spring. There were only three horses left in the corral. W. went across. Two others were in there roping horses. The three horses started at once and knocked W. down. He was nearly dead; he didn't come to for three or four hours.

Then R. worked on him. That's how I heard this song. He sang more than this one song, but I just caught this one. If you ever get hurt from a horse, it will fix you up. He used some herbs in his ceremony too. . . . .

These are the words of the song:

The sun's horse is a yellow stallion;
His nose, the place above his nose, is of haze,
His ears, of the small lightning, are moving back and forth.
He has come to us.
The sun's horse is a yellow stallion,
A blue stallion, a black stallion;
The sun's horse has come out to us.

231 789 [533] [782] The horse ceremony is of great importance also in taming wild horses and in securing fresh horses on raids. When it is used for these purposes, the rite is confined principally to songs and prayers.

[777] Some knew how to sing before going on a raid. They sang to corralled horses, so the horses would give them good luck.

[726] Before leaving for raid or war, they often have a ceremony conducted by one who knows the ceremony of the horse. This is so good horses will fall into their

[756] [31] After a mishap with a horse, recovery is speedier if the injured person is not touched until a horse shaman takes charge.

1:Opler E-5 (1931-1937)1941
(ca. 1870) NT8 Eastern Apache NT8
Chiricahua

714 281 steel knives and not before.) Then he rakes together sand and builds a fire on it. When the sand is thoroughly heated, he rakes the coals away and pegs the hide down over that place. Then he scrapes the fur from the outside and pegs it down again in another place that has been heated first. Now he takes it up and cuts the hide to the size he wants his shield to be. He makes two holes and ties on a handle big enough to grasp. Sometimes he has another handle so that his arm can be fitted in too. Some men design their shields with sun symbols or other things and paint them various colors. [531]

[531] [386] [126] Many shields are without buckskin covers and have the design painted on the rawhide. One of these which I collected is painted with yellow ocher and has a black morning-star design. More elaborate and Plains-like shields are not unknown, however.

Some shields are covered tightly with buckskin; the designs are painted on the buckskin. The buckskin is sewed onto the hide. Holes are driven through the hide for the purpose of fastening the cover on. There are tail and inner wing feathers of the eagle around the edge, and there are two more eagle feathers in the center. The eagle feathers mean that the maker has power. Just a few men had shields. [237]

To give a shield marked convexity, a wet hide is pressed into a shallow hole in the ground and left to dry there. Buffalo hide is said to have been the material liked best in former times, but the supply obtainable must have been very small. Almost all the shields which informants had made or had seen made were of cowhide.

411 The warrior may prepare another weapon, the war club. A round stone, the size of a man's fist, is covered with rawhide and connected by a short length of flexible rawhide to a wooden handle. The handle is often covered with buckskin. A loop is provided at the end of the handle for the hand. A horse tail or, after the introduction of cattle, a cow's tail is often attached to the end of the handle too. Such clubs, or "stone carriers," are sometimes painted red or black, especially along the handle. While they vary in length, the average specimen seems to be approximately twenty inches long from stone to handle end. [237] [531]

Less frequently another type of war club, really a hand ax, is made. A grooved stone ax head (more often than not of ancient Pueblo manufacture) is inserted into a handle which has been split to receive it. Pitch has been applied to the inner surface of [172]

2: Castetter and Opler N, E-5 (1931-1934)1936
NT8 Eastern Apache NT8
CHIRICAHUA
MESCALERO

INTRODUCTION TO MESCALERO AND CHIRICAHUA APACHE CULTURES[1]

128
824

Well over one hundred plants used by Mescalero and Chiricahua Apache Indians for food, drink, and narcotics are listed and discussed in the pages which follow this introduction. These two tribes can be treated together in such 121 context because of the close correspondences between them 619 in most aspects of material and non-material culture, because they inhabited contiguous areas in the same general ecological region, and because the plants of the region utilized by them and the methods of preparation were remarkably alike for both peoples. 824

Little guess-work or uncertainty has been permitted in 114 the material here presented. Trips were made into the field 126 with Apache informants who found and gathered specimens [128] of the plants formerly used by their people, and at this time the account of manner of utilization was recorded. The specimens were pressed, mounted, and later identified.

The list of names to be found at the back of this bulletin is by no means a complete inventory of the plants used by these Apache for the purposes we are considering. The work was conducted during a drought period and specimens of a number of plants were not obtained. Again, because of immaturity, or for some other reason, certain plants were never positively identified and the data pertaining to them have been excluded. Then too, the present Mescalero Apache

1. The first section of this bulletin (with the exception of the unit on geographical setting) has been prepared by Dr. M. E. Opler and the second section by Dr. E. F. Castetter. Unless otherwise noted, the facts concerning the preparation and use of plants by the Chiricahua and Mescalero Apache have been gathered during the years 1931-34 in the course of ethnological field-work made possible by the University of Chicago, Columbia University, the Southwest Society, the National Research Council, Social Science Research Council, and the Laboratory of Anthropology of Santa Fe. The authors are very much indebted to Professor A. L. Hershey, of New Mexico State College, who identified a number of the plant specimens; to Dr. Kirk Bryan, of Harvard University, for suggestions bearing on the geographical setting of these Apache; and to Dr. Harry Hoijer, of the University of Chicago, for his aid in the translation of Apache plant names. Thanks are due to many Apache informants, and especially to Charles Smith and Sarah Kenoi for assistance in the collection of the plants. 114 [122] [128] [115]

2: Castetter and Opler N, E-5 (1931-1934)1936
NT8 Eastern Apache NT8
CHIRICAHUA
MESCALERO

114 Then too, the present Mescalero Apache
126 Reservation upon which both of these tribes are now housed
(657) is but a fraction of the former range of these natives. Since it was not practicable to traverse this large area with informants, many plants which they had described were never recovered and identified. Yet, despite these unavoidable gaps in the record, it was possible to gather and identify the principal wild food staples of these two Apache tribes and to offer a fair sampling of that aspect of their food economy which is based on wild plants.

128 Lists, whether they be of plants or other culture traits, and descriptions of one aspect of a culture only, are often very misleading. It is necessary to know something about other aspects of the culture, that the place and importance of plant lore and plant utilization may be appreciated. It is with the purpose of placing the Mescalero and Chiricahua use of plants for foods, drinks, and narcotics in context and in relation to the cultural whole that this sketch of Apache life is offered.

197 ## LINGUISTIC AND ETHNIC AFFILIATIONS

The Mescalero and Chiricahua Apache speak languages of the Athabaskan stock, one of the most widespread linguistic families of North America, whose representatives range from Alaska to the American Southwest. Athabaskan languages have been separated into three major linguistic groups, a Northern, a Pacific, and a Southern. The tribes which constitute the Southern Athabaskan division are the Navaho and Apache. Thus our Mescalero and Chiricahua Apache are most closely affiliated linguistically with the Jicarilla Apache, the Lipan Apache, the Kiowa Apache,[2] the

2. Because of their Plains-like material culture and their close association with the Kiowa Indians of the Plains, the Kiowa Apache have hitherto been treated apart from other Southern Athabaskan-speaking peoples. A tale, for which there is little substantiation, of a former home of these people in the Black Hills of South Dakota and of a close linguistic association between them and the Sarsi has been preserved in American anthropology since the days of Mooney. Recent linguistic work by Dr. Harry Hoijer, of the University of Chicago, has definitely established Kiowa Apache as a Southern Athabaskan language. A study of Kiowa social organization by Dr. J. G. McAllister (Doctoral Thesis, University of Chicago, 1935) gives evidence of a kinship system and social forms almost identical with those of the Jicarilla and Lipan Apache. See Opler (21).